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ABSTRACT

The purpose of this study is to describe, analyze, and interpret through participant observation the teaching of art to Amish eighth graders in a public school. The description of what and how art is taught by a non-Amish art teacher raises questions of appropriate content, patterning of instruction, strategies for developing perceptual awareness and artistic competence, censorship, values of simplicity/harmony versus complexity/disharmony, and points towards fundamentalist concerns. (Author)

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THE ARTS IN EDUCATION

Teaching Art to Amish Children

A Participant Observation Study of Teaching Art to Amish Children

Mary Stokrocki

U.S. DEPARTMENT OF EDUCATION
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A Participant Observation Study of Teaching Art to Amish Children

7/22/91

Abstract

The purpose of this study is to describe, analyze, and interpret through participant observation the teaching of art to Amish eighth graders in a public school. This description of what and how art is taught by a non-Amish art teacher raises questions of appropriate content, patterning of instruction, strategies for developing perceptual awareness and artistic competence, censorship, values of simplicity/harmony versus complexity/disharmony, and points towards fundamentalist concerns.

Problem and Purpose

As industry moves into the Amish countryside bringing traffic, housing, and non-Amish families, the Amish way of life is being threatened. The Amish are also in the process of change due to the economic growth of their agricultural, carpentry, and textile trades. Basically, the Amish fear the loss of close contact with their land, families, and way of life. Education for the Amish traditionally occurs in local parochial schools, but now the Amish are sending their children to public schools as well. Educational decision-making, especially for a non-Amish art educator, is problematic as she decides what should be taught and how to represent it. The purpose of this study is to describe, analyze, and interpret through participant observation the teaching of art to eighth graders in one Amish public school.

Historical Background and Amish Educational Values

Under the leadership of Jacob Ammann, the Amish from southern Germany broke away from the dominant Dutch Mennonite religion. Both groups revolted against the Roman Catholic tradition (Dewalt & Troxell, 1989). In America, these groups first settled in Germantown, Pennsylvania in 1683 and expanded into Lancaster and Synder counties, later moving into Ohio and Illinois. Because the Amish valued sharing and traditional community ways, as opposed to individual ambition, they resisted mandatory public education (Hostetler, 1987). They were eventually permitted to form their own parochial schools. (Dewalt & Troxell, 1989).

Studies on Amish teaching are few, except Dewalt and Troxell's (1989) case study of an old order Mennonite one-room school, Nagata's (1989) study of change among some old order Amish, Hostetler's (1987) studies of education in communal societies, and Fisher and Stahl's (1986) description of an Amish school. A synopsis of Amish education from Fisher and Stahl's (1986) The Amish School follows:

Formal education is valued only as a means to a practical trade. Children leave school at the end of eighth grade to work on the farm, in the workshop, or at home. All students are bi-lingual and speak German at home. While the boys wear

polyester shirts and jeans in school, the girls pin-up and cover their hair and wear simple plain-colored, homemade dresses. [Students of both genders now wear sneakers.] The boys and girls sit on opposite sides of the classroom. Male students are initially reluctant to cooperate with women teachers because the men believe that the woman's place is in the home. The functional arts or crafts are valued as part of their everyday work. The beauty of simple things is implicit in their work--pure geometric. No study or resource book exists on teaching art to Amish children.

Method

This participant observation began with data collection through daily notes and questionnaires. Photographing and videotaping were not allowed by the Amish. Because the art teacher's voice was too soft and the combined seventh and eigth grade class was often too noisy, tape recording was a failure.

Phase two of this study incorporated content and comparative analyses (Glaser & Strauss, 1967). Content analysis is a search for conceptual themes; in this case, the major ideas condensed from daily notes and which appear as subheadings in my findings. Some conceptual themes were discovered from the teacher's viewpoints, such as art as personal expression. Other concepts were found in the Amish literature; for instance, practical learning. Still other concepts evolved from the class situation. An example would be student preference for everyday, realistic themes.

Comparative analysis is the interrelation of discovered conceptual themes to generate instructional insights. To illustrate: The Amish practice of censorship of certain forms of expression, the value of listening, and group pride directly contradict American freedoms of free expression, questionning, and personal pride.

Instruction was further analyzed through time sampling, a method of timed note-taking with a stop watch (Barker, 1968), and concentrated on the following behaviors: Substantive instruction--the formal introduction of a new concept or skill; managerial--classroom and resource organization and the supervision of student behavior; and appraisal--the monitoring of individual art performance (Schmid, 1980). Cross-cultural understanding in this study was achieved through dialogue--a mutual correction of understanding to a level of agreement by each party in conversation (Marcus & Fischer, 1986). In so doing, some educational assumptions and biases are uncovered.

Description of the School and Instructor

In contrast to the one-room schools of the parochial Old Mennonites, many of the children of this Amish community attended a small public school. Whereas art was not formally taught in Amish parochial schools, art in this community public school was offered once a week at all levels.

The observed K-8 elementary school, founded in 1956, was part of an expanding, rural, middle-class school system in Ohio. L, the observed Non-Amish instructor, had no art room

and transported her art materials in her car. A table in the school hall temporarily stored her supplies during classes. The classrooms were large, comfortable and well lit with plenty of blackboard space. Students sat in individual desks facing the blackboard. Their art works were exhibited in the halls.

L had taught in this school system for five years, had a Bachelor's Degree in Art Education, and excelled in drawing and painting. She was recommended as an outstanding teacher by a university art education professor and the president of the state art education association. Her principal noted, "Her greatest assets are her pleasant personality, her genuine interest in each child, and her willingness to help with special projects."

Student Characteristics and Expectations

Of her 24 Amish eighth graders, 14 were female and 10 were male. From an open-ended questionnaire of simple questions given at the beginning of the year by the researcher, results indicated that students regarded and preferred art as drawing (58%) and painting (29%). (See Table 1). Students also (42%) disliked drawing because they considered it difficult. At home in their spare time, 50% of the students drew such things as people, trees, horses, and even airplanes from books. In addition, positive everyday interaction testified that students were fond of their art teacher. One girl explained, "She is so helpful, and she lets us borrow her books and art materials to practice drawing and to finish our

work at home."

Findings: L's Viewpoints and Instruction

Several findings about L's views on art education in an Amish setting in relation to her instructional behaviors were discovered. Each characteristic conceptual theme is presented separately with its descriptive evidence.

Practical knowledge vs. creative thinking: The school's written philosophy promoted the acquisition of practical knowledge and basic skills for effectively solving problems in the world of work, in order that students can function politically, economically, and socially in a democratic society. L tried to incorporate this practical philosophy into the teaching of traditional crafts as an art form. In the past, she had introduced such activities as corn-husk dolls, soap and plaster carving, wood sculpture, leather tooling, and string art.

She discovered that her students preferred geometric designs, as used in Amish quilts. In motivating her class to make symmography or string art, the process of wrapping colored threads around nails to form a geometric design, she provided written directions and simple shapes (star, circle, or triangle) to start their radial designs (3/15/90). In spite of her constant prodding to make these designs more elaborate and perhaps figurative, students tended to copy the symmography patterns and were reluctant to embellish them.

One of her boys, however, became excited about learning how to make tole paintings on wood, as he was being introduced

into the family carpentry business. Tole work is laquered and elaborately-painted metal or woodwork. L commented, "I'm trying to encourage him to use different subjects rather than stereotypical ones. We are learning this craft together after school." The above examples indicate that L encouraged students to be creative thinkers and to use non-stereotypical images, a practice which often contradicted their traditional ways.

Studio breath and step-by-step demonstration: Studio projects dominated L's substantive instruction (13%), the formal presentation of new art content. (See Table 2). Her eighth grade program this year ranged from drawing, lettering, collage, to acrylic painting, string art, and papier mache. Whereas the Amish value good craftsmanship and hard work, she found that her students became bored with too many long-term projects.

In the Amish community, students were not particularly vocal in English due to language differences. L therefore taught one step at a time, "So they don't quite notice it." Instruction was demonstrative and a sample lesson follows. Catering to her Amish students love for sports, L directed them in drawing their favorite athletic character. She provided a preliminary figure pattern, much like a two-dimensional mannequin. Students were directed to cut out and glue down the oval shapes to form a figure imitating the action in their favorite sport photograph, used as a reference. Students later added human features, clothes,

color, and a background. The most popular sport characters were male football, baseball, and basketball models, also portrayed by the females. Some students' comments on the lesson were "I wasn't sure where to put the legs and arms," and "I chose a baseball figure from the front view--it's easier."

Perceptual drawing as the major studio pursuit: Perceptual drawing--drawing what one sees rather than what one knows--dominated L's studio instruction. L wanted her eighth graders to draw more carefully, so she started them with an exercise in upside-down drawing of Picasso's Portrait of Igor Stravinsky (Edwards, 1979). She directed students to copy the line directions, to disregard the realistic subject, and to shade the negative space or background areas (Brooks, 1986, Lesson 4). She explained that at first she ignored "how-to draw" books (Edwards, 1979 and Brooks, 1986), but later found that the step-by-step drawing exercises helped students better perceive or understand visual relationships.

On another occasion, she directed students to look carefully at one object and shade it with several values (10/19/89). To a group of boys drawing a football, she pointed out, "Notice the different values along the edge--how it's lighter on top, even though the ball is colored darker."

Later in the year, she demonstrated drawing a simple bottle with a Speedball pen directly without pencil. She explained how to begin the form, "Draw the outline and make it larger than it is." Then she added detail with cross-

hatched strokes. Next, she showed her class a drawing of a thistle which she made as an eighth grader (1/31/90). Some of the girls used her thistle drawing as a model, even though she had a real one for them to draw. She directed them to begin with the stem and branches and to later add the protruding details. Students also drew a vase, binoculars, and chess pieces, because they regarded these things as easier. I noticed that they usually drew things in outline, from the front view, and had difficulty making an elipse. During the next class, L decided to concentrate on drawing from different observational viewpoints: bird's-eye, eye level, and worm's-eye. She commented, "I get too busy at times to notice [their drawing problems], because of distractions, such as paint spills."

In-process appraisal as the dominant instructional form: L's most frequent instructional form was in-process appraisal (67%), the informal guiding and monitoring of student art skills or concepts (Sevigny, 1978). (See Table 2.) During one seventh grade class period, for example, when students were drawing horses from "how-to-draw" books and from xerox copies of Remington's cowboy paintings (9/7/89), L spotted students in trouble and corrected their work. She explained to one boy, "The horse's thighs are bigger here. Exaggerate the jaw [as she corrected the drawing]". She further motivated her class," What will you put in your background--houses, trees, mountains?" One student asked, "Why do we make all these lines and don't use them?" L responded, "They are used as

guides and for discovering relationships between lines. Later you erase them." A third frustrated student called out, "It's ugly! My horse is too long. I did best on the head, but his legs are weak." L patiently showed the student how to shorten and broaden the horse's legs.

Because of L's predominant studio emphasis, little time for art talk was available in class, but she managed to periodically find time to discuss their work. To illustrate: She questioned students about their portrait drawings (2/8/90). She asked, "How is this work successful? What needs improvement?" When reviewing the first portrait, students sarcastically responded, "The lips are too big," "So is your nose," and "Looks like you ran into a tree." She redirected their negative comments, "Make the neck skinnier here," "Define the ear more [as she corrected another student's drawing]," and "This person has more hair on top." Students were also amazed by the drawing/caricature that some students made of their science teacher, "He looks so serious," and "His shirt is drawn with a pencil in the pocket." She responded, "Don't look for the best drawing. Some of you exaggerated different aspects of him."

Realistic, everyday themes valued by students: After the eighth graders spent nearly a month on acrylic painting, which imitated a masterpiece of their choice, L gave them a open-ended self-evaluation questionnaire based on the questions: What things do you paint? What kind of picture is it? What style did you use? What does the painting mean to

you? What do you like best about your work? What would you do better? (See Table 3.) Results indicated that students preferred painting landscapes (29%), still life subjects, especially flowers (25%), and portraits (25%). Students interpreted their choice of subject: experiential feeling (20%), everyday life (16%), and love of beauty (12%). In judging their own works, they revealed a concern for realism--smooth color blending (62%). Four students felt that painting the details of such things as people and flowers was difficult. They also knew that they could be neater (20%). Some students felt that painting landscapes was easier (13%). Realism of an "ideal" nature was valued.

L graded the eighth grade students' paintings on how well they captured the artist's style and on student effort. Pleased with their results, she commented, "I hate putting letter grades on projects. I gave mostly "A's" (n= 20), but the "B's" didn't put in as much effort" (n = 5).

Familiar and uncomplicated subjects valued by students: Because L knew that her students loved horses, she made a sample papier-mache armature horse model for them to imitate, although none of the students chose to make one. The boys mostly formed snakes, and the girls made simple cats and teddy bears. Students informed me that these forms were easier to construct. A few adventuresome boys made sport figures and one girl modeled a ballerina. L reflected, "I thought that they would do the horse, that's why I made it. Instead they chose the easy way out. They're not very

imaginative." Later she added, "They are ready to leave school in a few weeks, but they are better behaved this year" (4/26/90).

Student art appreciation/criticism reluctance and taboos: L's art education beliefs were harmonious with the school system's concern with "helping young people to understand what the American way of life means and to act democratically in their relationship with others" (Philosophical Statement of Board of Education Policy). She mostly used humanistic themes and art examples in books for art appreciation motivation. Last year, students explored the work of Rockwell and painted their own versions of his work, The Four Freedoms. L also showed video programs on art to develop her students' art appreciation of American art and life. The boys, for instance, were excited by a video on Remington, because of his portrayal of everyday animals and themes. However, student responses to the "cute" drawings of P. Buckley Moss, a pretentious artist who paints Amish themes, were minimal. L found that students' favorite answer to discussion questions seemed to be "I don't know," indicating a reluctance to think independently. Amish children are not usually taught to have an opinion or preference (Fisher & Stahl, 1986).

L learned to avoid references to symbolism, especially religious connotations, through embarrassing experiences. On one occasion, when L tried to promote student pride in their work, they quickly reminded her that the word "pride" was forbidden in the Amish community. On another occasion when

L discussed the symbols in Chagall's painting--how the red color represented the devil, students immediately defended their beliefs refuting the existence of the devil.

Infrequent managerial instruction (18%) with occasional male mischievousness: Managerial instruction is the control of student behavior and classroom organization. (See Table 2.) Discipline was basically not a problem, but on occasion the boys were troublesome and out of their seats socializing. For example, some boys fashioned papier mache bats and started hitting papier mache balls around the room when they finished their projects. After warning them to stop, L took away these playthings. The girls, in contrast, usually worked quietly and carefully. L admitted, "My students are 'trying' at times but better today.

Cooperation vs. Competition: Because cooperation is a natural part of Amish everyday life, L structured cooperative art projects and team teaching. During a lesson on papier mache, for instance, she divided the class into teams and directed students to share the wheat paste, exchange ideas, and work on each other's projects (4/26/90). With a Mennonite classroom teacher, she also planned an art appreciation unit in which students discussed and imitated masterpiece reproductions, such as Homer's Crack the Whip. Even though L felt that the administration, faculty, and the Amish community were becoming more supportive of the arts, demand for participation in local newspaper contests by the non-Amish, was a contrasting pressure.

Discussion

From a comparative analysis of the various conceptual themes discovered, questions are raised and insights on teaching art to Amish children are cautiously offered. Some educational assumptions and biases are also uncovered (Note 5).

1. **What type of art education is appropriate for Amish eighth graders in their last year of public schooling?** Practical learning is the major stated goal in the Amish school system and in the Amish community simplicity in art is valued. Informal learning-by-doing is traditionally valued rather than learning-by-talking (Fisher & Stahl, 1986): Demonstration rather than lecture. As in Amish apprenticeship training, the dominant form of art instruction in this public school seems to be in-process appraisal--the informal guiding and monitoring of art concept/skills. Such instruction seems generally dominant at the preadolescent level (Stokrocki, 1990).

2. **Should art education instruction be patterned?** Educational patterning is the repetitive exercise of a basic movement, skill, word, or simple shape. Patterned behaviors begin in the home as part of early or folk education and may explain the teacher's choice of projects and step-by-step instructional style. This preferred simplicity is evident also in students' geometric "string art" designs and their drawing solutions, which are schematic or outlined. The use of patterns is an intrinsic part of Amish learning, as seen

in such crafts as carpentry and quilting (Fisher & Stahl, 1986). Patterning is recognized as an important introductory teaching method in many Oriental cultures as well, but it is often overlooked and taken-for-granted in Western cultures (Stokrocki, 1986). On the other hand, the use of patterns can be abused.

3. **What strategies are suitable for developing visual perception in this context?** Arnheim (1954) believes that all children need to develop their visual perception, a process of sensory awareness and discrimination. In the Amish rural community, however, teaching children to be observant is a crucial survival and economic skill. Fisher & Stahl (1986) explain how Amish children need to discriminate various plant and animal forms in their everyday chores. McFee and Degee (1977/80) find, "Rural children move at a slower pace in a more ordered environment and tend to see and remember more visual details" (p. 343). The art teacher directed student perceptual discrimination of shape and values as they drew still-life objects.

How Amish children learn to draw is similar to mainstream children. At home, Amish children learn to draw their favorite things, such as animals, especially horses, from how-to-draw books, dictionaries, and encyclopedias (Fisher & Stahl, 1986). In this public school, they learned to paint by imitating the style and subjects in famous masterpiece two-dimensional reproductions of their choice. Perhaps art teachers should begin with two-dimensional resources because

they are permitted and locally available. Lowenfeld & Brittain (1957/75) generally recognized preadolescents' frustration and concern for dawning realism. The Wilson's recognize (1977) that most children learn by two-dimensional copying, but also stress the need for "master" models. In this case, children were encouraged to imitate the Remington horse drawings. Amish students can be classified as "mechanical learners--they feel secure with specific rules/directions and imitative work" (Michael, 1983). A blend of strategies seems to be appropriate to advance their perceptual skills. On the other hand, the increase of artistic competence by copying an "upside-down" drawing as advocated by Edwards (1979) is unsubstantiated in this setting and unproven in general.

4. **Are Amish preadolescent visual preferences and expressions different than those of mainstream American preadolescents?** Amish preadolescents prefer realistic everyday themes and uncomplicated subjects. Their concern for realism seems to be ideal--well proportioned, neat, and well-blended. Their visual expression in the form of two-dimensional copying seems more successful than their three-dimensional perceptual drawing. They approached their still life drawing of objects half-heartedly. This response could be due to the teacher's choice of objects, which may not have interested them.

5. **Do Amish values of simplicity/harmony contradict democratic values of complexity/diversity?** Obviously, art in an Amish parochial school is taught by the classroom teacher

and rigorous adherence to Amish traditional values, such as the simplicity and harmony, is maintained. Harmony through cooperation is an Amish ideal in worship, work, and play. The art which Amish children create celebrates their cooperative life style and values, such as love for the land, beauty, animals, and work. Cooperative team teaching between the art teacher and classroom teachers may be more frequent in such contexts and tradeoffs occur, such as non-Amish community contests and censorship, which can create conflicts. Art education in this public Amish school seeks to expand students' traditional horizon to include an understanding of democratic tradition, where both sets of values are respected.

Amish eighth graders in a public school setting may need to be encouraged to think critically, if they are to survive in an increasingly complex and competitive, political and economic world. Teachers can ask students to discuss such culturally-related questions as the commercial exploitation of their art forms/ideas by others and the value of art contests. Since reading is the major form of entertainment for these children in their spare time, they need to be encouraged to read about famous artists and their works and relate them to Amish life both in-and-out of school. The Amish world view of simplicity/harmony is challenged thus by the American world view of complexity/diversity.

6. **Should certain artworks and symbols be censored in an Amish public school?** Although certain religious symbols are

restricted in fundamentalist communities (also discovered by Stinespring, 1990) and artistic pride and ambition often considered as blasphemous (Coomaraswamy, 1934/1956), art appreciation of some artworks/themes may be permitted. The observed Amish community is reaching out for cultural appreciation of those images which are part of their lives--animals, children at play, and motherly love.

Conclusions

Art education in a conservative society, such as this Amish community, is similar to general art education, especially if taught by a Non-Amish teacher. Studio breath, step-by-step instruction, perceptual drawing, and informal in-process appraisal are the major forms of instruction. Amish preadolescents prefer realistic everyday themes and familiar and uncomplicated subject matter as do mainstream American preadolescents. In contrast, the Amish prefer a practical education, but are open to a democratic one, insofar as diverse views do not infringe on their basic beliefs. Practical knowledge is prefered over creative thinking, and critical reluctance and symbolic taboos occur.

Subtle conflicts, however, exist between some Amish and Anglo-American democratic ideals. Freedom to express oneself, to create, to question, to have an opinion, and to take pride in one's own work are democratic and art education goals which are sometimes contrary to values in communal cultures. Even the traditional notion of authority is

challenged in a communal society, when a public school hires a female art teacher. Gender issues result.

This article also points to fundamentalist issues such as the patterning of instruction, censorship, world views of simplicity/harmony vs. complexity/ disharmony, cooperation vs. separatism. Fundamentalism is characterized by conservative doctrines and morality, together with a traditional or literal interpretation of the Bible" [or other sacred books] (Provenzo, 1990, p. 99). On the other hand, the presence of ultra-fundamentalist groups--those that tend to be intolerant, militant and political--is becoming a concern for art teachers. These contrasting beliefs need to be explored in depth (Note 4).

While some communal groups are strictly preserving their educational traditions, others are gradually expanding some practices and beliefs and rejecting others (Nagata, 1989). A negotiation of knowledge and values occurs between what is censored, ignored, halfheartedly given attention, and what is permitted, tolerated, and enthusiatically supported by students, school, and community. McGraw (1978) warns:

> Value-free schooling is impossible because ultimately all educational endeavors must emanate from a world view that is either transcendent or humanistic. All concepts of the meaning of knowledge and of what is worth knowing must of necessity flow from religious and philosophical beliefs (p. 10.

Perhaps contemporary art educators should consider adopting

such Amish values and practices as listening as well as questioning, patterning of skills/concepts at beginning stages, and valuing honest, simple, and cooperative work in view of a complex modern world. The presence of traditional groups in public schools may create conflict. Some conflict is healthy and testifies to our democratic pluralism.

The easiest road for art educators is to ignore the ultra-fundamentalists or to avoid art works and issues surrounding sexism, creationism & evolution, violence, death, the devil, and vulgarity, to name only a few. Another road is to take risks by subtly offering the opinions of different people. A third avenue is to negotiate alternative solutions with individual students. There are no easy answers, but many conflicting opinions. Research in other traditional settings is necessary for comparison, understanding of divergent values, and review of our own cultural assumptions (Note 5).

Notes

1. To my knowledge, there are no certified Amish art teachers in the public schools.
2. A seventh-grade class and a kindergarten class were also observed. Due to lack of space, findings are not included here.
3. Because of snowy conditions in the winter, visitations were more sporadic for this four-hour roundtrip drive.
4. For a more thorough analysis of ultra-fundamentalists and their objections to the philosophy of humanism, see Provenzo

(1990).

5. This researcher realizes that her presence in the classroom may have inhibited the students' reactions and the teacher's style, but she does not necessarily agree with this manner of teaching. The prime research interest is in the understanding of a complex dilemma.

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(Optional Tables)

Table 1

Students' Conceptions and Preferences for Art

Question	Answer	Number	Total	Percentage
1. What is art?				
	Drawing	14	24	58
	Painting	7	24	29
2. Your favorite art projects?				
	Drawing	12	24	50
	Painting	10	24	42
3. What are your least favorite?				
	Drawing	10	24	42
	Painting	5	24	20
4. What kind of art do you do at home?				
	Draw from a book	12	24	50

Table 2

A Time Sampling of Instructional Behavior

Class Session	Substantive Min.	%	Managerial Min.	%	Aprraisal Min.	%	Nonfunct. Min.	%	Total Min.	%
8/31/89	7		4		34		0		45	
	(drawing upside down)									
9/7/89	15		7		23		0		45	
	(value drawing-one object, pencil)									
10/19/89	7		5		33		0		45	

		(designing advertisement)			
12/14/89	0	10	35	0	45
		(imitating a famous painting)			
1/31/90	5	10	25	5	45
		(drawing portraits/caricatures)			
3/15/90	10	15	20	0	45
		(listening game-string art- tissue paper collage)			
4/26/90	2	8	35	0	45
		(paper mache)			
5/10/90	2	6	37	0	45

Average 6min 13%, 8min 18%, 30min 67%, .6min 1%, 45min 100%

Table 3

Amish Eighth Graders Evaluate Their Paintings

1. Describe the things that you painted (subject matter). What kind of picture is it (landscape, still life, marine, other?)

	Number	Total	Percentage
Landscape	7	24	29%
Still Life	6	24	25%
Portrait	6	24	25%

2. What style did you use? (Smooth blending or realism, rough expressionistic, impressionistic, other?)

Smooth realism	15	24	62%
Rough expressionism	5	24	20%

3. Interpret your work. What does it mean to you? For example, tell us why do you like painting flowers or a landscape?

Experiential Feeling	5	24	20%
Everyday life	4	24	16%
Love of beauty	3	24	12%

4. What do you like best about your work? What is the hardest? What would you do better?

Like blending colors	3	24	13%
Painting details is difficult	4	24	16%
Easier to make landscapes	3	24	13%
Make it neater	5	24	21%
Blend better	4	24	16%

5. Whose work is the best?

Marion's Indian Chief	6	24	25%
(Look's real, drawn well)			
Rebecca's Flower (O'Keefe)	5	24	21%
(Look's real, colordul, blended well)			